

HOW TO EXCEL ON THE BANJO.



114

MELODIOUS
EXERCISES

BY

EMILE GRIMSHAW

PART 1.
Exercises for Beginners.

PART 2.
Exercises for the Right
Hand.

PART 3.
Exercises for the Left
Hand.

PART 4.
Exercises in Time and
Syncopation.

PART 5.
Exercises for Improving
Tone.

PART 6.
Exercises for Improving
Technique.

PART 7.
Banjo Effects.

PART 8.
Exercises in all styles of
Plectrum Playing.

PART 9.
Exercises Arranged for
two Banjos.

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BY EMILE GRIMSHAW

Can You Answer these Banjo Queries?

123 Why do Harmonics played on a banjo at the seventh fret sound higher in pitch than Harmonics played at the twelfth fret?

154 Give three ways in which minor music differs from major music.

194 Why are many good banjoists bad sight-readers?

198 What is the difference between the playing of six quavers in six-eight time and six quavers in three-four time?

208 Why does the arm of a banjo require to be held at a different angle when plectrum playing?

219 How is good dance rhythm produced on a plectrum played banjo?

227 Explain how a knowledge of music-writing helps a player.

228 Is it possible to know what a banjo solo will sound like by merely looking at it?

230 Point out eight errors in the following bars of banjo music:—



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INTRODUCTION

Although the banjo has largely increased in popularity since it was first introduced to this country, enthusiastic players must often have felt the need for a work that would help them to continue their studies after having mastered the contents of their first instruction book.

Players often imagine that because a musical composition is called an exercise it must necessarily be monotonous. It is true that many untuneful exercises have been written, but I cannot see why anything useful or instructive need be dull.

In order to obtain the full benefit from an exercise, a player must understand its purpose; this is given in the explanatory notes that precede each exercise.

Believing that students must be interested in order to excel, I have spared no effort to make every exercise in this book tuneful, as well as instructive.

Emile Grimsdale

PART 1.

SIMPLE EXERCISES FOR BEGINNERS.

The way to learn is to think – to understand. One student may practise for hours every day and night for months, trying to learn, and be beaten by another who has not practised a tenth part as much, but who has concentrated his attention upon the subject in hand, and made sure that he has fully understood. Every exercise in this book is accompanied by explanatory letterpress which the player is invited to read very carefully, so that he will know for what purpose the exercise was written.

NO 1.

Spread-out chords (arpeggios) are frequently used with excellent effect in banjo music. This exercise is given as an example.

M.M. ♩ = 88.

f

mp

Fine.

D.C. al Fine.

NO 2.

Illustrating the effective use of a bass melody with simple accompaniment.

M.M. ♩ = 88.

f

1. 2.

Nº 3.

Showing the advantages of the Octave string for rapid shifting.

M. M. ♩ = 69.



Nº 4.

The left-hand fingers should hold down the melody notes where possible, in order to give them their proper sounding length.

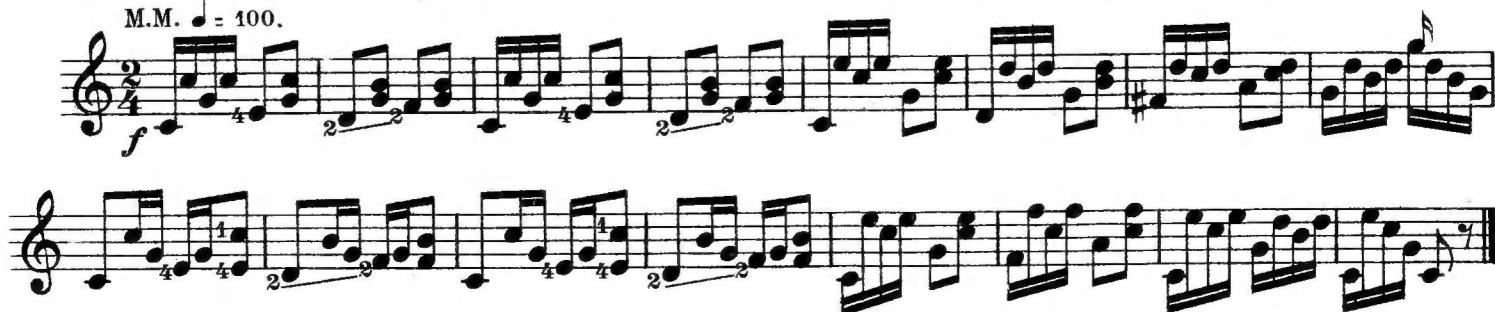
Tempo di Valse. M. M. ♩ = 160.



Nº 5.

In this exercise, whenever the second finger of the left hand passes from "D" to "F", the finger should retain its pressure against the fingerboard so as to produce a singing effect.

M. M. ♩ = 100.



No 6.

Illustrating the use of alternate right-hand fingering for the easier playing of rapidly repeated notes.

M.M. ♩ = 88.

No 7.

It should be noted in this, and similar exercises, that wherever bars contain both melody and accompaniment, melody notes are written with their stems in one direction and accompanying notes with stems in the opposite direction.

M.M. ♩ = 88.

No 8.

When playing the following exercise, it should be remembered that the dotted quavers are three times the length of the semiquavers.

M.M. ♩ = 126.

No. 9.

This exercise should be played brightly with a strong accent on the first note in each bar.

Tempo di Marcia. M.M. ♩ = 120.

No. 10.

A simple exercise in the key of C minor – the most popular of all minor keys for the banjo.

Adagio. M.M. ♩ = 96.

No. 11.

C minor exercise with the melody in the bass.

M.M. ♩ = 96.

No 12.

An exercise in Thirds.

All single notes on the third and fourth strings must be played with the thumb of the right hand.

Allegretto. M.M. ♩ = 116.



No 13.

An exercise in accidentals.

M.M. ♩ = 96.



No 14.

Exercise in the key of A♭ major.

Lento. M.M. ♩ = 76.



No 15.

Exercise in the key of B \flat major.Allegro. M.M. $\text{♩} = 152$.

No 16.

Exercise in the key of D major.

Largo. M.M. $\text{♩} = 60$.

No 17.

Exercise introducing triplets.

M.M. $\text{♩} = 138$.

"Ex." placed above a chord indicates an extension of the fourth finger beyond the usual *close* position of the left hand.

PART 2.

EXERCISES FOR THE RIGHT HAND.

The thumb of the right hand must be extended in order to avoid contact with the first and second fingers, which, when picking the strings should move toward the palm of the hand. The right hand should be held over the strings so that the second finger will vibrate the first string at a distance rather more than two inches from the bridge. The little finger should rest very lightly on the vellum. The strings must be vibrated with the very tips of the fingers, and the player should listen very carefully to the tone he produces and strive always to improve it in quality while increasing it in quantity.

No 18.

Rapid alternate fingering for scale passages.

M.M. ♩ = 176.



No 19.

This exercise should be practised until great rapidity is acquired.

M.M. ♩ = 100.



No 20.

When chords of four or five notes are played, it is often necessary to vibrate two or three of the lower strings with the thumb of the right hand. This exercise is intended to develop the use of the right hand thumb.

M.M. ♩ = 108.



No 21.

In this exercise, all four-note chords are played on the 1st, 2nd, 3rd, and 5th strings. Owing to the 4th string being omitted, these chords require the use of the third finger of the right hand, as is indicated below the first chord.

M.M. ♩ = 116.

No 22.

Grace notes in the form of arpeggio chords are often written before strongly accented notes. Only the first large note following the grace notes is to be accented. Note the right hand fingering.

Tempo di marcia. M.M. ♩ = 112.

No 23.

Arpeggio chords with the melody in the bass. The grace notes must not be accented.

Larghetto. M.M. ♩ = 84.

Nº 24.

The melody of the preceding exercise with a different form of arpeggio accompaniment. Accent the first note in each group of four notes.

M. M. ♩ = 84.

Nº 25.

Rapidly repeated chords should be played from the wrist, and without any separate action of the fingers.

M. M. ♩ = 104.

Nº 26.

Showing the advantage of a regular system of right-hand fingering.

M.M. ♩ = 120.

The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (f). It features a melody with various fingerings indicated by numbers 1, 2, 3, and 4. Above the first two measures, there are labels '5B' and '5PB' with dashed lines indicating specific intervals or techniques. The second staff continues the melody, starting with a treble clef and a common time signature. It includes a label 'Ex' above the first measure. The third staff also continues the melody, starting with a treble clef and a common time signature. It includes a label '5P' above the first measure. The piece concludes with a double bar line and a final chord marked with a '4' and a '2'.

№ 27.

Melody with thumb accompaniment. The rapidly repeated notes on the first string are a good imitation of the tremolo which is explained in the section devoted to Banjo Effects.

M.M. ♩ = 120.

No. 28.

The melody notes (indicated by accent signs) should be emphasized with incisive strokes by the thumb of the right-hand.

M. M. ♩ = 84.

A musical score for the song 'The Rose Tree'. The score is written for four staves, each with a treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in a common meter, with a 4-measure phrase repeated four times. The melody is simple and catchy, with a strong emphasis on the first and third measures of each phrase. The lyrics are written below the staves, and the music is arranged in a way that allows for a clear vocal line and a simple accompaniment.

PART 3.

EXERCISES FOR THE LEFT HAND.

The wrist of the left hand should be held well away from the back of the banjo handle, and may vary its position according to the nature of the chord that is being played. The thumb assists the fingers in pressing the strings by being held firmly against the side or back of the handle, so that when a chord is fingered with the left hand, the handle of the banjo is held as in a vice between the thumb and the fingers employed to make the notes.

NO 29.

Chords with chromatic progressions on the second and third strings.

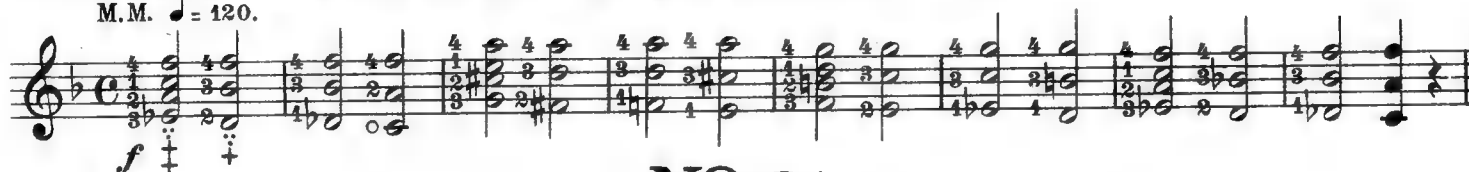
M.M. ♩ = 72.



NO 30.

Introducing chords with the second string of the banjo omitted.

M.M. ♩ = 120.



NO 31.

For stretching the fingers of the left hand.

Every chord in this exercise is a four-one-two.

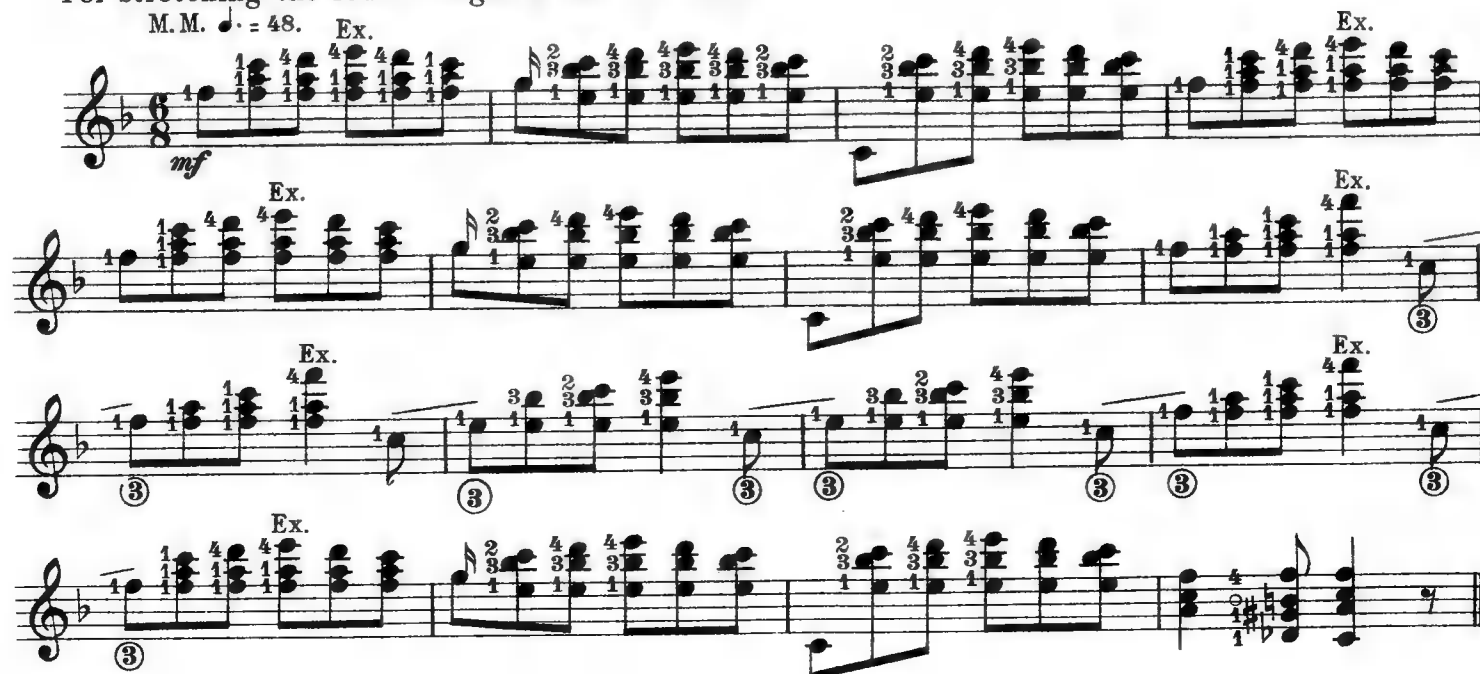
M.M. ♩ = 120.



NO 32.

For stretching the fourth finger of the left hand.

M.M. ♩ = 48.



Nº 33.

Alternate four-three-one and two-three-one chords.

The fingers of the left hand should remain pressed against the fingerboard as long as possible. For example, having fingered the second chord in the first bar, the third, fourth, fifth and sixth chords can be obtained by merely lowering and raising the fourth finger.

M. M. ♩ = 84.

Nº 34.

Rapid alternate fingering on the third and fourth strings.

M. M. ♩ = 84.

Nº 35.

Introducing the four-one-three chord.

M. M. ♩ = 126.

Nº 36.

Exercise in chords.

M. M. ♩ = 69.

No 37.

Exercise in sixths and tenths.

When playing these two-note chords, note that the fourth and second fingers of the left hand are used at adjacent frets, and the fourth and first fingers at alternate frets.

Dolce. M.M. ♩=96.

Three staves of music in 2/4 time. The first staff begins with a piano (*p*) dynamic. The music consists of eighth-note chords, primarily sixths and tenths. The second staff includes a *Fine mf* marking. The third staff concludes with a *D.C. al Fine.* instruction.

No 38.

Whenever possible, notes should be held down for their full value. Every minim and dotted minim in this exercise should be given its full sounding length, stopped notes being retained against the fingerboard so that the strings may continue to vibrate.

Waltz. M.M. ♩=146.

Three staves of music in 3/4 time. The exercise features a variety of note values including minims, crotchets, and quavers, often with slurs. The key signature has one sharp (F#).

No 39.

Position Playing.

It is sometimes advantageous to play a musical passage at one of the higher frets as is explained by the first three bars in this exercise.

M.M. ♩=120.

8 PB

Two staves of music in 2/4 time, key of B-flat. The first staff includes a circled number 3. The second staff features first and second endings, marked with '1.' and '2.'.

No 40.

In this exercise the left-hand fingering has intentionally been omitted.

M.M. ♩=112.

Two staves of music in common time (C). The first staff begins with a mezzo-forte (*mf*) dynamic. The exercise consists of eighth-note chords. The second staff includes first and second endings, marked with '1.' and '2.'.

PART 4.

EXERCISES IN TIME.

It is just as important to give notes their proper value as it is to play them at the right frets. The exercises in this section are progressive, and range from the simplest tunes in easily-understood time to the most intricate examples of syncopation.

Nº 41.

Count the time when playing the following exercises, and note carefully the relative value of the different notes and dotted notes.

M.M. ♩ = 132.
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mf

Nº 42.

Showing how a simple two-octave scale can be made melodious when played in notes of varying length and in correct time.

M.M. ♩ = 132.

mf

Nº 43.

Two or three bars of this exercise contain notes with unexpected time values.

M.M. ♩ = 82.

mf

Ex 4/11

+ . +

Nº 44.

Exercise introducing the simplest form of syncopation.

M.M. ♩ = 132.
Count 1 2 3 4

f

1. 2.

No 45.

Each bar of this exercise contains two beats. The player however is advised to count four in each bar.

M.M. ♩ = 112.
Count 1 & 2 & 3 4



No 46.

Syncopation produced by tied notes. The second of two tied notes is not picked with a finger of the right hand; its time value is added to the previous note by retaining the left-hand finger at the required fret.

M.M. ♩ = 132.
Count 1 2 & 3 & 4



No 47.

When a bar begins with a rest, the time should be counted very carefully. In the first bar of this exercise, and similar bars, the first note, being off the beat, must not be accented.

M.M. ♩ = 132.
Count 1 & 2 & 3 & 4 &



No 48.

Additional syncopation is produced in this exercise by the introduction of the accent sign.

M.M. ♩ = 132.



No 49.

Syncopation produced by slurs.

The first note of each of the following slurred passages must be accented.

M.M. ♩ = 176.

mf

No 50.

Another form of syncopation that requires very careful counting.

M.M. ♩ = 144.

Count 1 & 2 & 3 & 4 1 & 2 & 3 4

mf

No 51.

A form of syncopation that is often played wrongly. In the first six bars, and similar bars, the second note must be played exactly on the second beat.

M.M. ♩ = 144.

Count 1 2 & 3 & 4 &

f

No 52.

In this exercise, study the time carefully whenever triplets occur.

M.M. ♩ = 112.

mf

Ex.....

Ex.....

Ex.....

Ex.....

Ex.....

No 53.

The student should compare the first four bars of this exercise with the first four bars of exercise 51.

M.M. ♩=138.
Count 1 2 & 3 & 4 &

Exercise No 53 consists of 12 measures of music in 2/4 time, marked *f*. The key signature has two flats (B-flat and E-flat). The first four measures are marked with a count: 1 2 & 3 & 4 &. The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercise concludes with a double bar line.

No 54.

The abrupt changes of position which occur in this exercise must not be allowed to interfere with the keeping of strict time.

M.M. ♩=152.

Exercise No 54 consists of 12 measures of music in 2/4 time, marked *mf*. The key signature has two flats. The notation features frequent changes in fingering (indicated by numbers 1, 2, 3, 4) and positions, as well as various rests and tied notes. The exercise ends with a double bar line.

No 55.

The student must pay particular attention to the rests, dotted notes and tied notes in this exercise.

M.M. ♩=96.

Exercise No 55 consists of 12 measures of music in 2/4 time, marked *mp*. The key signature has two flats. The notation includes dotted notes, tied notes, and rests. The exercise concludes with a double bar line and a first ending (1.) and second ending (2.) marked.

PART 5.

EXERCISES FOR IMPROVING THE TONE.

The importance of good tone is not sufficiently realized by the majority of musicians. A banjoist can improve the *quality* of tone, and increase the *quantity* by paying careful attention to the manner in which he presses the strings with the fingers of his left hand, and vibrates the strings with the fingers of his right hand.

NO 56.

All single bass notes on the third and fourth strings should be played with a *downward* movement of the thumb towards the fingerboard. The accompanying chords must be played lightly.

M. M. ♩ = 112.

mf

rallentando - - a tempo

NO 57.

It is impossible to produce good tone unless the strings are pressed and held firmly with the fingers of the left hand. The following barrè chords must be held firmly just behind the frets.

M. M. ♩ = 104.

f

Ex.

Ex.

Ex.

No 58.

The majority of banjo chords should be played staccato— not arpeggio as on guitar and harp. All chords in this exercise must be played very staccato.

M. M. ♩ = 104.

f

Ex.

No 59.

The player should listen very closely to the quality of tone he produces; he must avoid fumbling with the fingers of the left hand, and keep all notes held as long as possible.

M. M. ♩ = 132.

mp

mf

cresc.

ff

p rit.

No 60.

Banjo tone can be made more lasting and more expressive by the discriminate use of the vibrato, particularly when single notes are played on the third or fourth string. The Vibrato is fully explained in the section of this book devoted to Banjo effects.

M. M. ♩ = 112.
10PB.

mf Vibrato throughout

Nº 61.

A different quality of tone that is soft and mellow is to be obtained by picking the strings away from the bridge. Bars marked *dolce* must be played in this way, other bars marked *ff* being played near the bridge.

M. M. ♩ = 120.

ff

dolce

rit.

a tempo

ff

dolce

Nº 62.

In the following melody, the effect is enhanced by rapid arpeggio chords written in the form of grace notes, and by occasional slides.

Vibrato must be used (with discrimination) in all slow numbers.

M. M. ♩ = 80.

mf

Ex.

5P

rit.

a tempo

9P

7PB

1. 2.

PART 6.

EXERCISES FOR IMPROVING TECHNIQUE.

Technique is that easy dexterity of the fingers which a player acquires after long and intelligent practice. The test of technical ability is in the economy of attention that a banjoist gives to the actual stopping of the notes with the left hand and the vibration of the strings with the right hand. The fingers must be trained to respond unhesitatingly to the will of the player so that he can devote the whole of his attention to the correct interpretation of any solo he may play.

Nº 63.

Rapid arpeggios in melodic form.

M. M. ♩ = 176.

Nº 64.

First practise slowly, make certain that the fingering is correct, then play as rapidly as possible.

M. M. ♩ = 168.

No 65.

Exercise in position playing, to facilitate rapid execution.

M.M. $\text{♩} = 160.$

2 PB 7 PB 2 PB

7 PB 9 PB 2 PB

Ex. 9 PB

1. 2.

No 66.

Introducing rapid chromatic passages.

M.M. $\text{♩} = 144.$

mf

No 67.

Exercise in thirds and sixths.

The thumb and first finger of the right hand to be used alternately throughout.

M.M. $\text{♩} = 184.$

mp

mf

No. 68.

When playing this exercise, some skill will be required in passing rapidly from the melody notes to the accompanying spread-out chords.

No. 69.

Melody notes must be emphasized. This exercise should be practised until the flowing accompaniment can be played without apparent effort.

M.M. ♩ = 144.

mf

Ex

Ex

Ex

Ex

rit.

No 70.

Exercise in inverted chords.

Banjo music is not always easy to read at sight, as any player will realize who tries to play this exercise without observing the fingering. The correct way here is to play the notes as spread out chords shown by the curved lines.

M.M. ♩ = 144.

No 71.

This exercise should be practised until every note is made to sound clearly. Notice the special fingering under the notes in those bars containing eight quavers.

M.M. ♩ = 100.

No 72.

The melody is on the 3rd string and must be emphasized, The melody will be easily recognised because it is formed almost entirely from the first notes of the groups.

M.M. ♩ = 116.

mf

6P 7P 6P 5P 6P

Fine.

D.C. al Fine.

No 73.

In this exercise the melody occurs on the 4th string.

M.M. ♩ = 92.

mf

1. 2.

Ex.

D.C. al Fine.

No. 74.

This exercise must be played very quickly. The purpose of the two introductory slow bars is to emphasize the brightness of what follows.

Andante. Vivace. M.M. ♩ = 138.

a tempo

No. 75.

Every note in the following scale passages must be made to sound clearly. Special attention should be given to the part in the 9th position.

M.M. ♩ = 160.

PART 7.

BANJO EFFECTS.

In this section will be found the principal effects that are used by skilled banjoists. The discriminate use of these effects considerably enhances the charm of the banjo: some add variety to the tone, some are descriptive, and others facilitate execution by simplifying the playing.

NO 76.

THE SNAP.

The real use of the snap is to facilitate speed of execution. Its actual performance is quite simple, the left-hand finger that is to execute the snap being slipped off the string instead of being lifted as in ordinary playing.

When first attempted, the snapped note usually sounds louder than the rest, and it is often accompanied by a jarring effect. As tricks of execution should be neither seen, heard, nor felt by one's audience they should be practised until they can be played in a natural manner—confidently and without evident effort. When performing the snap, two points to be noted are, first, to give the snapped note its exact time value, and secondly, to give it no more than its proper amount of tone. The snap is indicated in the following exercise by a short curved line above the notes.

M. M. ♩ = 96.



NO 77.

THE RASP.

When practising the rasp, sometimes called the Nails, or Drum Slide, the player must try always to produce a musical quality of tone by controlling his right-hand fingers. The most commonly used method of producing this effect is as follows:—close the right-hand fingers into the palm, then open the hand suddenly, and with the back of the nails strike the strings from the lowest note of the chord to the highest, producing an arpeggio effect by using each finger-nail successively in this order: 4.3.2.1.

M. M. ♩ = 138



NO 78.

THE SLUR.

The slur in banjo music is produced by the action of a finger of the left hand which descends like a hammer on the string and causes it to vibrate through sudden percussion. First attempts to make an effective slur are usually feeble, and much practice is required before an effective sound can be produced. The student should be careful when practising the slur to keep the finger on the lower note and retain the full pressure until the higher note has been struck by another finger—unless of course the slur be commenced from an open string. The fact that the slur is much less powerful than the snap makes the former more uncommon. A hammered note that seems quite effective to a player when practising in a small room may be unheard by an audience in a concert hall, such weak-toned effects must therefore be used with considerable discretion.



NO 79.

THE SLIDE (Rapid).

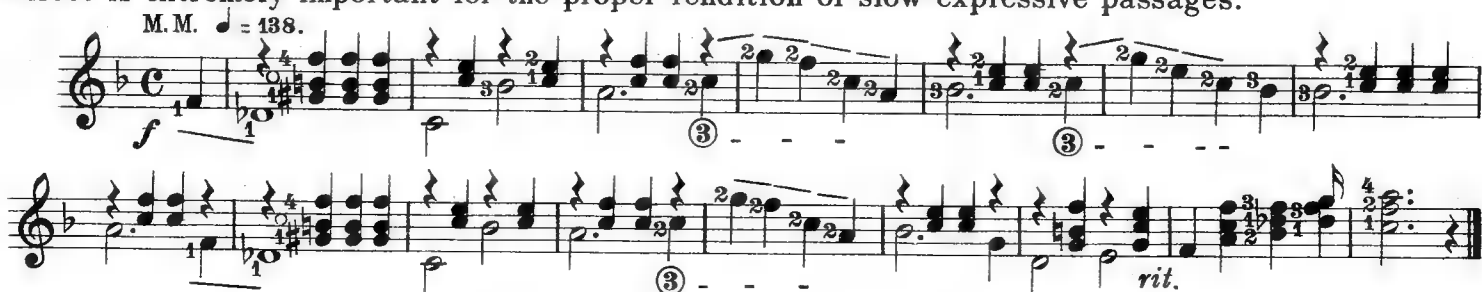
This beautiful singing effect is produced by gliding a finger of the left hand along a pressed string. There are two ways of doing this: one in which the second note (the one that the finger ultimately rests on) is picked with a finger of the right hand, and another way in which the sudden termination of the slide is in itself sufficient to keep the second note vibrating. Great care must be taken to maintain a sufficient pressure on the string until the finger reaches the desired note. It will be found somewhat difficult at first to keep the tone sufficiently loud for practical purposes; the player must remember that a really good slide is acquired slowly, and the second note must be reached at the precise moment it would be struck were the slide not employed. In the following exercise the second note of each slide must not be picked with a finger of the right hand, the slide in itself will be sufficient. The singing effect can be intensified by muting the banjo.



NO 80.

THE SLIDE (Slow).

In this exercise the finger of the left hand glides along the fingerboard at a much slower speed. Immediately the second note is reached, it should be picked with a finger of the right hand. This effect is extremely important for the proper rendition of slow expressive passages.



NO 81.

THE VIBRATO.

This effect is produced by a moderately quick oscillation of the left hand, in order to make the tip of a finger tighten and slacken the vibrating length of a string. No part of the left hand must touch the instrument excepting of course the tip of the finger that is pressing the string against the fingerboard, and the direction of oscillation should be in a direct line with the string—not crosswise. The purpose of the vibrato is not only to produce an expressive and singing effect, but also to prolong the tone, an advantage that the banjo can very well do with in Andante movements.

The faults to be avoided are excessive use and excessive vibration of the left arm.

Another method of producing the vibrato is as follows: Instead of resting the right hand fourth finger on the vellum, bend it at the first joint, and rest that portion of the finger from the tip to the first joint on the strings, immediately behind, and touching the bridge. The moment the strings are sounded they must be pressed with a continuous vibratory movement by this bent little finger at the bridge. This method cannot be mastered without careful practice; the student may also find it somewhat painful until he has become accustomed to it.

M. M. ♩ = 116.

Vib. to.....

Vibrato.....

Vibrato.....

NO 82.

NATURAL HARMONICS.

Natural banjo harmonics are usually produced at the fifth, seventh, and twelfth frets on the first, second, third and fourth strings, and at the seventeenth fret on the fifth string. This pleasing effect is obtained by lightly touching the strings at, and immediately over, the required frets with the fourth finger of the left hand, and removing the finger immediately the strings have been vibrated by the fingers of the right hand. The left hand finger must not press the string against the fret, but must instead, touch the string as lightly as possible. Practice is also required in order to accustom oneself to removing the left hand finger at exactly the right moment, for if the left hand finger is removed too soon, the open string will be sounded, while if it remains on the string an instant too long, the vibration will be stopped.

WESTMINSTER CHIMES.

Tune 4th String to D.

NO 83.

BRUSHING THE STRINGS.

This is a pianissimo tremolo effect obtained by resting the wrist of the right hand lightly on the rim of the banjo near the tail-piece, extending the hand over the bridge, and gently rubbing, or brushing the strings with the first finger alone, or the first and second fingers in conjunction.

Important points to notice are that the hand must move freely from the wrist, the tremolo must be regular, and sufficiently quick to give an effect of a continuous long sound—not a series of rapid staccato sounds.

M. M. ♩ = 112.

as loud as possible

a tempo

rit.

No 84.

THE DRUM TAP.

This is an imitation of the effect that is obtained from a small side drum and is produced by tapping the vellum smartly with the tips of the first and second fingers of the right hand.

The Drum Tap is indicated in notation by stems alone. Some banjo solos that include this effect are "A Darkey's Romance", "Jack's Return", and "Beat o' the Drum".

M. M. ♩ = 126.

No 85.

FINGER TREMOLO.

Tremolo is the rapid reiteration of a note or chord in order to obtain as nearly as possible, the effect of prolonged sustained sounds. When chords are played with the finger tremolo, the right hand should first be arched over the strings and supported by the thumb which rests on the vellum, the first finger should then be lowered until it just skims the string with a rapid 'to and fro' movement. Exercises 31, 83 and 99 should be practised in this style of playing.

A much more effective method of using the finger-tremolo is to sustain a melody on the first string and play a pizzicato thumb accompaniment simultaneously on the lower strings. This effect is difficult to acquire, and can only be mastered by long practice. The student is advised to practise first the tremolo part alone, then the thumb accompaniment alone. When the two parts are first combined, the finger and thumb will be found to move easier if the tremolo is regulated so that with each downward stroke of the thumb, the first finger is made to strike the string simultaneously in the same direction. Later on, the fingers will move quite independently of each other. When tremoloing with thumb accompaniment, the little finger must rest on the vellum.

M. M. ♩ = 160.

Nº 86.

THE CADENZA.

The cadenza is an ornamental and brilliant passage introduced in a musical composition. There is no set rule regarding its construction, or its duration, for each composer is a law unto himself in this respect. It may occur at the beginning or the end of a movement, or be interposed anywhere in the piece to suit the purpose of the composer. The cadenza often serves as a vehicle to display the executive ability of the soloist in the most brilliant manner. Professional banjoists often use this effect in order to make sure that the instrument is in perfect tune before commencing to play a solo, or as a modulation when changing keys, or in the connexion of two separate movements. The cadenza is usually written in small notes, and as there is no definite rhythm, bar lines are omitted.

Nº 87.

THE FRET GLIDE.

The triplet notes, and the note immediately after must be played with the same finger of the left hand. The finger must press the string and glide at the proper speed. The first note of each triplet must be picked with the first finger of the right hand.

PART 8.

EXERCISES IN PLECTRUM PLAYING.

The plectrum method of playing not only increases the volume of tone, it greatly extends the possibilities of the banjo in other ways, all of which are fully explained in this section. The plectrum should be of tortoise-shell, about an inch, or an inch and a quarter in length, stout but slightly flexible, with the playing edge nicely rounded and well polished. The plectrum is held between the thumb and curved first finger of the right hand. An important point to note is that the movement of the right hand must be from the wrist, not from the elbow joint.

NO 88. (PLECTRUM STYLE)

To be played with alternate down (▢) and up (∇) strokes. This is the usual method of playing rapid notes that are of equal length.

M.M. ♩ = 100.


NO 89. (PLECTRUM STYLE)

Here, consecutive quavers must be played with down strokes, and semiquavers with alternate down and up strokes.

M.M. ♩ = 126.

Nº 90.

(PLECTRUM STYLE)

The signs  mean that the plectrum must glide smoothly across two or more strings. This is a useful exercise for learning how to control the plectrum.

M.M. ♩ = 126.

Nº 91.

(PLECTRUM STYLE)

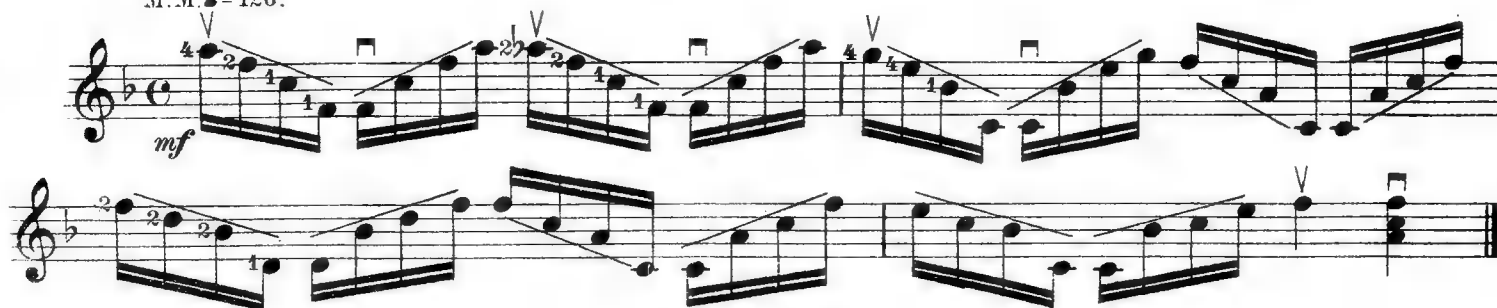
The glide stroke on three-note arpeggio chords.

M.M. ♩ = 126.

No 92. (PLECTRUM STYLE)

The glide stroke on four-note arpeggio chords.

M.M. ♩ = 126.



No 93. (PLECTRUM STYLE)

The staccato form of chord playing as used in solo work.

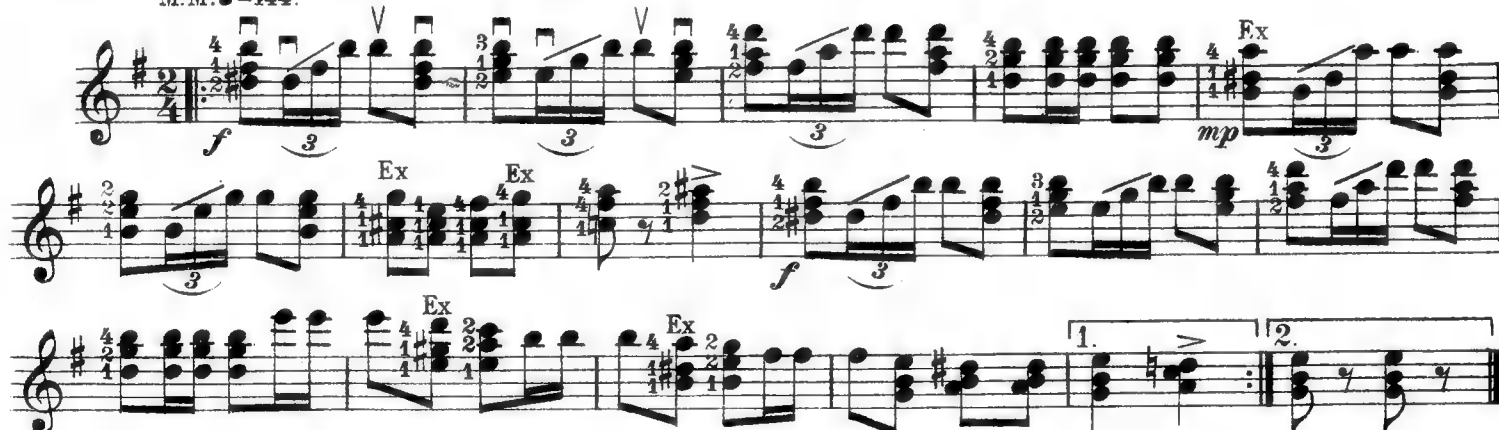
M.M. ♩ = 144.



No 94. (PLECTRUM STYLE)

Illustrating the effective use of the glide stroke for solo playing.

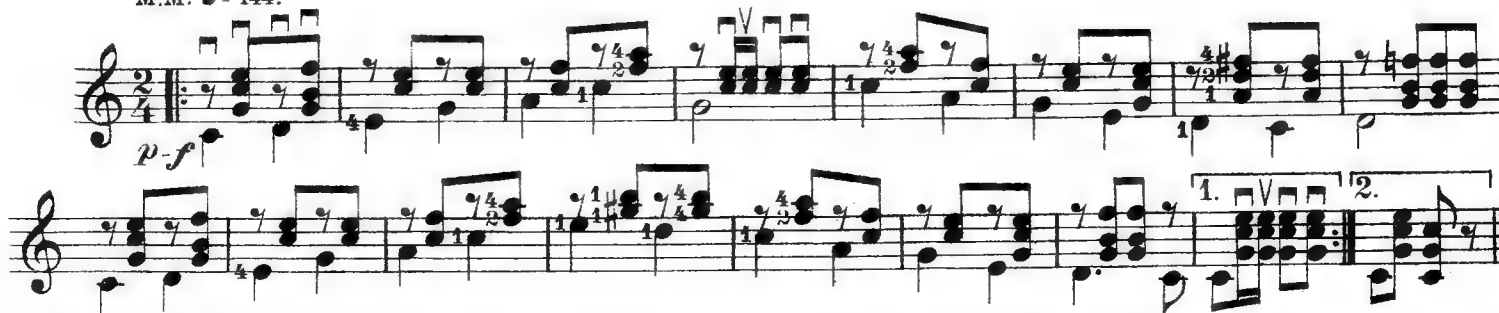
M.M. ♩ = 144.



No 95. (PLECTRUM STYLE)

Staccato bars melody and accompaniment. All crotchets and quavers to be played with single down strokes.

M.M. ♩ = 144.



Exercises 93, 94 and 95 make an effective plectrum solo if combined and played in the following way: play number 93, then number 94, return to number 93 and play without repeat, then to number 95 and finally back again to number 93 without repeat.

No 96.

(PLECTRUM STYLE)

Single note tremolo. The tip of the plectrum must just skim the surface of the strings, and the strokes should be rapid and as smooth as possible.



No 97.

(PLECTRUM STYLE)

Single note tremolo and staccato. Tremolo is indicated by double lines through the stem of a note. Raise the plectrum after each note and finish the tremolo with an up stroke.



No 98.

(PLECTRUM STYLE)

Sustained melody with staccato chord accompaniment. Melody notes to be played with a smooth unbroken tremolo.



No 99.

PLECTRUM STYLE.

Chord Tremolo.

Three strings neither more nor less—to be played throughout with a smooth and rapid tremolo.

M.M. ♩ = 168.

p

mf

f

p

No 100.

PLECTRUM STYLE.

The fox-trot style of playing.

This exercise introduces various double quaver strokes.

M.M. ♩ = 138.

mp

Ex

Ex

No 101.

PLECTRUM STYLE.

Showing how a different effect can be obtained from the same tune by playing emphasized chords on the second and fourth beats.

M.M. ♩ = 138.

mp

Ex

Ex

Ex

No 102.

PLECTRUM STYLE.

Showing how a syncopated effect can be obtained by playing the same melody with different right hand strokes.

M. M. ♩ = 138.

No 103.

PLECTRUM STYLE.

This exercise contains no melody. It shows the simple rhythmic strokes that are used by banjoists in dance orchestras. This exercise may be played as an accompaniment to any one of the previous three exercises.

M. M. ♩ = 138.

No 104.

PLECTRUM STYLE.

While a smooth, unbroken tremolo is being played on the first string, the accompanying chords are to be played on the second and third strings by extending the *up* stroke of the tremolo on the second and third beats.

M. M. ♩ = 126.

No 105. PLECTRUM STYLE.

The one-step style of playing, showing rhythmic right-hand strokes. Almost all one-step music is written in two-four time.

M. M. ♩ = 144.

No 106. PLECTRUM STYLE.

Occasionally, one-step music is to be found in six-eight time. This exercise shows how a different effect can be obtained by playing the preceding melody in six-eight time.

The student should note very carefully the plectrum strokes as shown above the notes in the first few bars.

M. M. ♩ = 144.

No 107.

PLECTRUM STYLE.

Banjo Breaks.

In modern dance music, a novel effect is sometimes obtained in the middle of a movement by leaving a couple of bars to one instrumentalist, who often provides some peculiar rhythm of his own. After this exercise has been thoroughly mastered, the banjoist should practise filling in the empty bars with any one of the ten examples given below the exercise.

M. M. ♩ = 200.

No 108.

PLECTRUM STYLE.

Each of these Banjo Breaks should be practised separately, and, when thoroughly understood, be fitted into the empty bars that occur in the middle of the preceding exercise.

PART 9.

EXERCISES ARRANGED FOR TWO BANJOS.

Banjo students are advised to practise as much as possible with another player who will provide either a pianoforte or banjo accompaniment to the melody part. In addition to improving the musical effect, the playing of duets is an excellent method of correcting errors in time, technique and interpretation. A varied selection of pieces should be chosen from the many excellent published compositions that are available for the Banjo with pianoforte and second banjo accompaniments.

No 109.

M. M. ♩ = 120.

1st Banjo. *mf*

2nd Banjo.

Ex.

ff

mf

Ex.

a tempo

No 110.

M. M. ♩ = 126.

1st Banjo.

2nd Banjo.

mf

Ex

f

Slur

mf

Ex

Ex

1.

2.

Fine.

p

Ex

p

D. S. al Fine.

No 111.

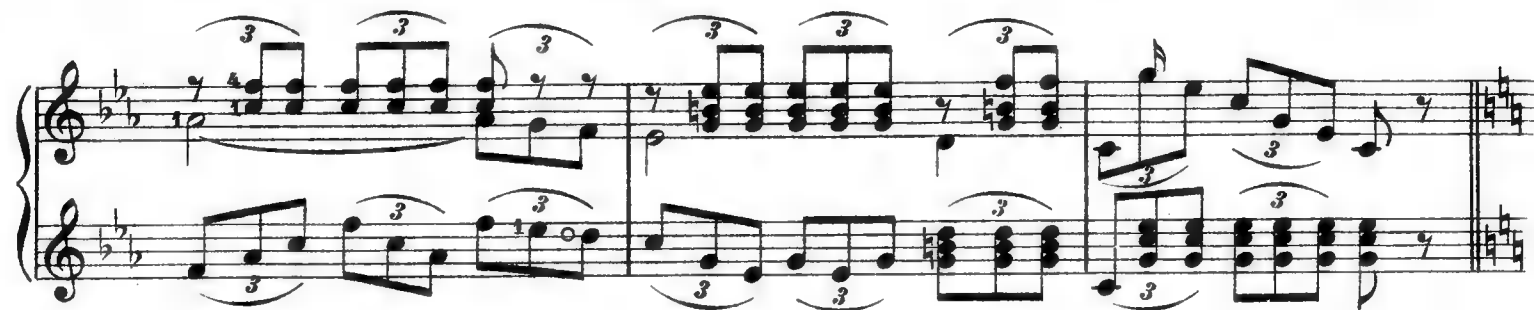
M. M. ♩ = 108.

1st Banjo.

2nd Banjo.

mp

Ex.



№ 112.
(PLECTRUM STYLE.)

M. M. ♩ = 144.

1st Banjo.
(Plectrum.)

2nd Banjo.
(Plectrum.)

mf

Ex.



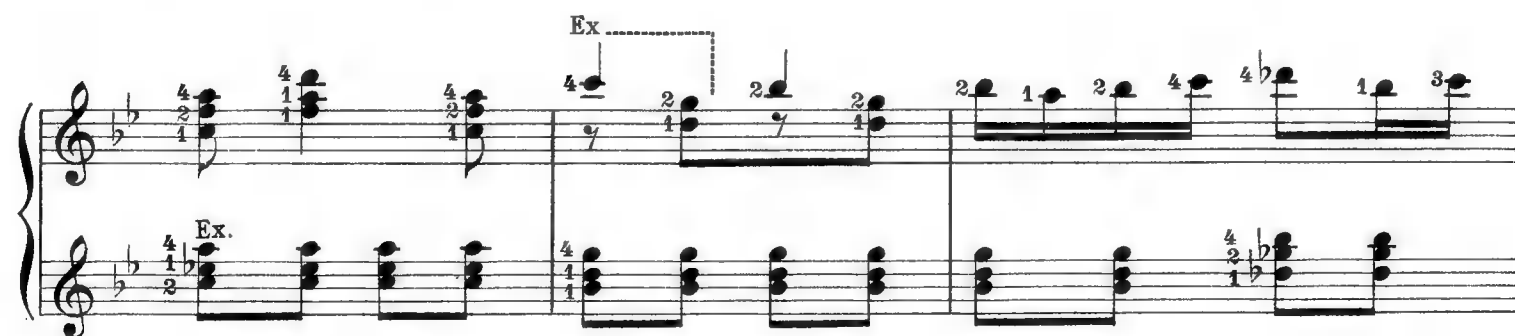
First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *mp-f*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Second system of musical notation. The right hand includes a section labeled "Ex." with a dashed line indicating a repeat. The left hand continues the accompaniment. The system ends with a double bar line.



Third system of musical notation. The right hand continues the melodic development. The left hand provides a steady accompaniment. The system concludes with a double bar line.



Fourth system of musical notation. The right hand features a section labeled "Ex." with a dashed line. The left hand continues the accompaniment. The system ends with a double bar line.



Fifth system of musical notation. The right hand concludes the piece with a final melodic phrase. The left hand provides a final accompaniment. The system ends with a double bar line and the word "Fine." written above the right hand.

D.S. omitting repeat.

No. 113.

(PLECTRUM STYLE.)

1st Banjo.
(Plectrum.)

2nd Banjo.
(Plectrum.)

ff

Ex

Ex

Ex

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a 2/4 time signature and a key signature of one flat. The bass staff begins with a 2/4 time signature and a key signature of one flat. The music is marked *ff* (fortissimo). The system contains four measures of music, each with a dynamic marking of *ff* and a fermata over the final note of the measure.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. The bass staff begins with a 4/4 time signature and a key signature of one flat. The music is marked *mp* (mezzo-piano). The system contains four measures of music, each with a dynamic marking of *mp* and a fermata over the final note of the measure. The first measure is marked *Ex* (Espressioni).

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. The bass staff begins with a 4/4 time signature and a key signature of one flat. The system contains four measures of music, each with a dynamic marking of *mp* and a fermata over the final note of the measure.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. The bass staff begins with a 4/4 time signature and a key signature of one flat. The music is marked *mf* (mezzo-forte). The system contains four measures of music, each with a dynamic marking of *mf* and a fermata over the final note of the measure. The first measure is marked *Ex* (Espressioni).

Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. The bass staff begins with a 4/4 time signature and a key signature of one flat. The system contains four measures of music, each with a dynamic marking of *mf* and a fermata over the final note of the measure. The first measure is marked *Ex* (Espressioni). The system concludes with the instruction *D.C. (Intro.)* (Da Capo (Intro.)).

NO 114.

(PLECTRUM STYLE.)

1st Banjo.
(Plectrum.)

2nd Banjo.
(Plectrum.)

mf

REFRAIN.

First system of musical notation for the Refrain. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) contains a melody with various chords and single notes, including triplets and sixteenth notes. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes. The dynamic marking *p-f* is written above the first staff.

Second system of musical notation for the Refrain. It continues the melody and accompaniment from the first system, featuring similar chordal textures and rhythmic patterns.

Third system of musical notation for the Refrain. It includes an "Ex" (Excursion) marking above the first staff, indicating a brief departure from the main melody. The notation continues with complex chordal structures.

Fourth system of musical notation for the Refrain. It features an "Ex" marking and a "rit" (ritardando) marking below the second staff, indicating a gradual slowing down of the tempo.

Fifth system of musical notation for the Refrain. It is divided into two measures, labeled "1" and "2". Measure 1 contains complex chords and a "rit" marking. Measure 2 is marked "Sva" (Sustained) and features a long, sustained chord. The system concludes with a double bar line.

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4th String elevated to D²

Ex. Placed above a chord indicates an extension of the fourth finger beyond the usual place position of the left hand.
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